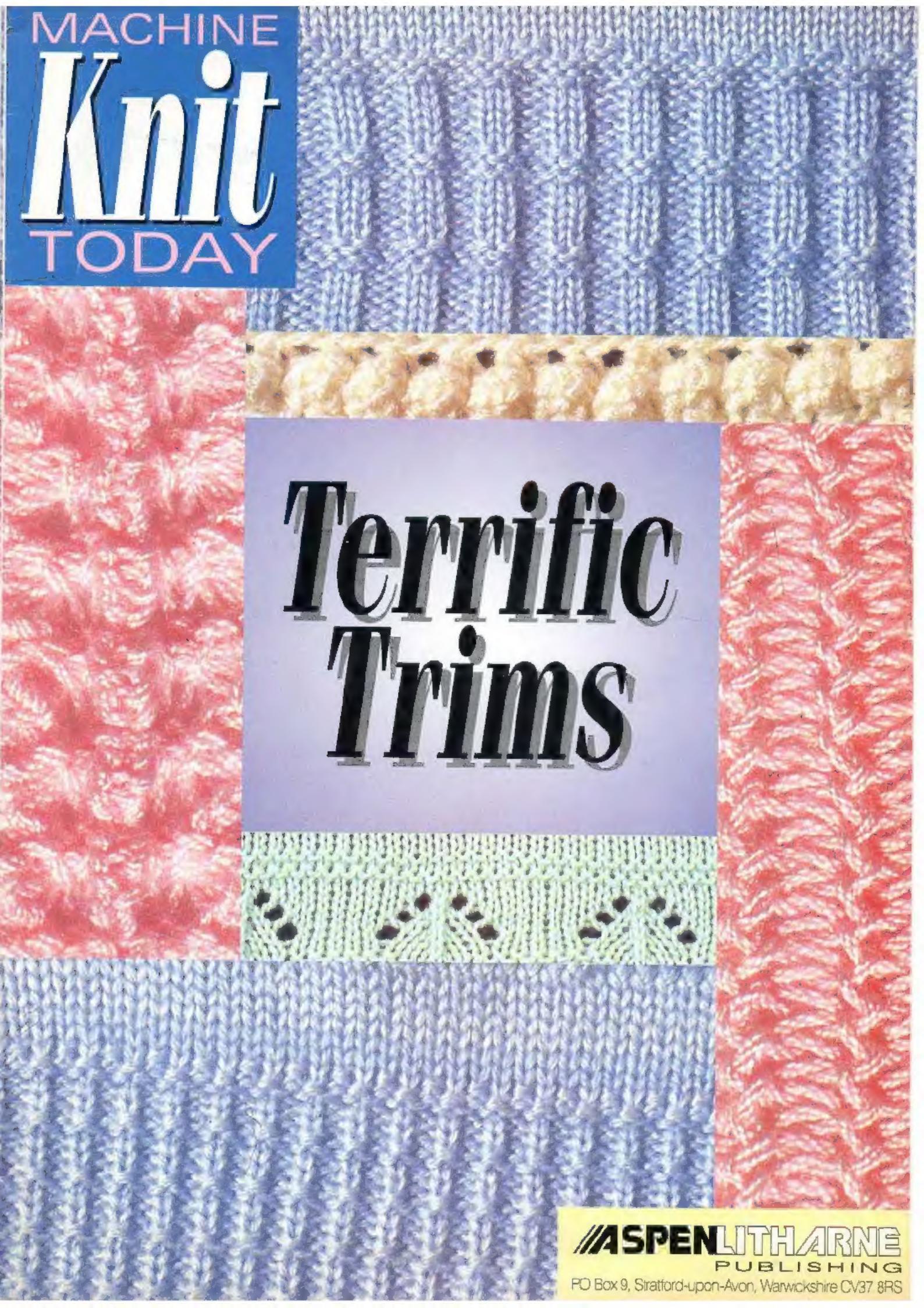


MACHINE
Knit
TODAY



Terrific Trims

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A pretty trim or edging can lift your garments out of the 'average' and into the 'designer' class. We present a selection of different looks and techniques to meet the needs of a wide range of garment styles. Many of the edgings and trims are worked manually, making them available to everyone, irrespective of the make or model of your machine. You can take your pick from knitting by the yard, or knitting directly on to your garment; picking up the edge or finishing it as you work the main pieces.

Most of the samples have been shown worked on standard gauge machines, but don't be afraid to experiment. Some of the *Elegant Collection* look wonderfully dramatic when knitted on a chunky, whilst some of the plain and purl edgings worked in fine yarns would trim a layette beautifully. Try combining different edgings in one garment, using them as unusual jacket bands, or make extra deep ones as collars. Virtually all our designs are ripe for adapting to suit your yarns and requirements, so play around with them and have fun!

HEM TRIMS

Some garments need hems, so here is a selection to suit from simple classics through to delicate looks.

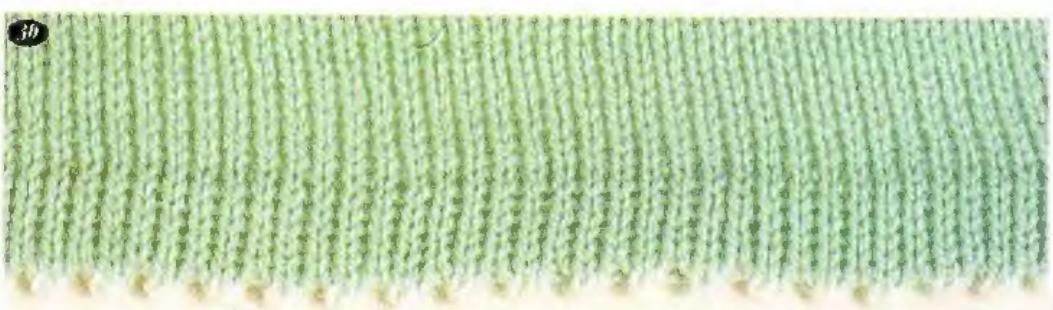
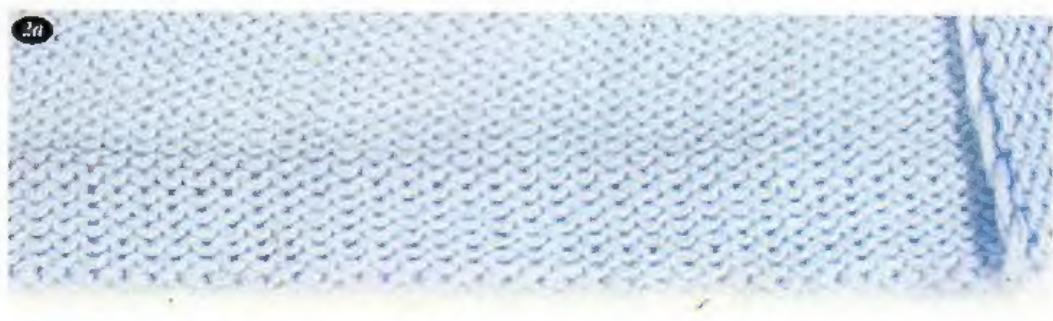
PLAIN SHARP EDGED HEM

Putting a garter stitch row at the turning point of a plain stocking stitch hem gives a neat, sharp edge — happily you don't need a garter carriage in order to knit it (Picture 1). In fact, there are four simple ways of adding your centre row depending on what equipment you have:

1 Using waste yarn: Knit to halfway point and knit four to six rows in waste yarn (the finer the yarn you are knitting with the more waste yarn rows are needed as these make it easier to handle the fabric). Strip work off the machine and turn it round. Rehang work on the same needles and using MT (i.e. main tension used for hem) +1, knit one row. Knit four to six rows waste yarn and remove work again. Turn it round and rehang on to same needles. Complete the hem in your usual way.

2 Using a garter bar: Knit to halfway point and take work off on to the garter bar. Double check your instructions if you have not used your garter bar very frequently, because to put the stitches back on to the machine easily you need to have the bar the correct way up — hollows facing you. You do not need to break the yarn if you are careful, but take it out of the carriage. Move the carriage to the opposite side of the bed (if you prefer you can move the carriage after replacing stitches by working a slip row or removing carriage from

Terrific Trims and Elegant Edgings



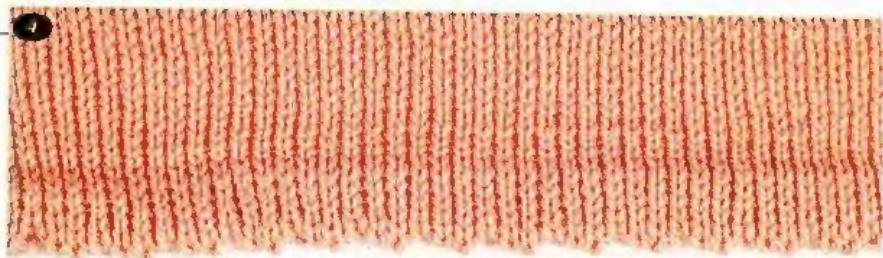


DIAGRAM 1



Suggested program for electronics

The border

Plain knit to end of 2nd repeat

Garter stitch first row of
program (i.e. program
repeat starting)

Plain knit from row 2 to end of program

Completed folded hem edged
with garter row fold line

SKETCH 1



Picot edged yoke hem and neckline



Contrast picot edges on plain fabric

one end of the machine and replacing it on the other). Replace the stitches, having turned the work over. Using MT+1, knit one row. Repeat the turning process as before and complete hem as desired.

3 Using the ribber (plus rib transfer carriage if available): Cast on using waste yarn (WY) in 1x1 rib and knit two to three rows. Drop ribber bed stitches and push empty alternate needles on main bed (MB) to working position (WP). Knit two to four rows. Using nylon cord, knit one row. Using main yarn, knit to halfway point desired for hem. Transfer all stitches to ribber bed. On Japanese machines, push needles to holding position (HP), leaving ribber carriage set so that they will knit and using MT, knit one row. Transfer sts to MB (using transfer carriage if available). Ribber comb can be left in situ but ribber weights (on Japanese machines) can be removed. Knit the rest of the hem. You can remove ribber comb to pick up and turn the hem, or leave it in situ — whichever you prefer.

4 Using the garter carriage: You can choose whether to use the garter carriage to knit all of the hem or just the turning row. Electronic machines are quickly and easily programmed to knit any depth of hem you like. Program one marked stitch and then whatever depth you require to halfway point of unmarked stitches. Commence the pattern at Row 2. Diagram 1 illustrates how the hem will now actually knit.

PURL SHARP EDGED HEM

There is a quick and easy way of featuring the turning point on a purl facing hem which can be subtle and virtually invisible or extremely decorative, depending on your requirements.

Knit to the halfway point. Pull alternate needles to HP (if feasible) and 'e' wrap either using the same yarn and colour as main knitting or using a contrast over alternate needles. Using MT+1, knit one row. Complete the hem in the usual way.

Variations:

- 1 Use the same yarn and colour, but use the yarn double (see Picture 2a).
- 2 Work a second 'e' wrap row over the needles not 'e' wrapped last time.
- 3 Work the 'e' wrap in a contrast yarn and/or colour. Picture 2b illustrates this technique, using a knitting ribbon in contrast to work the 'e' wrapping.

PICOT AND VARIATIONS

A picot edged hem is often the first fancy hem a new knitter makes and adds a neat decoration to a range of garments (see Sketch 1). Basic directions are frequently given in your machine manual, but just in case they aren't:

Knit in stocking stitch to the halfway point. Transfer second and every following alternate stitch on to adja-

cent needles, leaving empty needles in WP. Using MT+1 — 2, knit one row. Using MT (i.e., MT for hem) knit remainder of hem and turn in the usual way (Picture 3a, page 2).

There are quite a few potential variations on the theme and also some more unorthodox ways of placing and using picot hems.

1 Add a contrast colour to the picot row. You can either use contrast for the knit row before transferring stitches and the centre (loose) row, or simply use the contrast at the centre (loose) row (Picture 3b).

2 For a more subtle and less frilly look, transfer every third stitch, otherwise working the hem as for a standard picot hem (Picture 4).

3 For a tiered frill effect use picot hems in the fabric thus:

Start with a picot hem and after completion, *knit the same or slightly more rows than used to the halfway hem point. Change to contrast yarn and work another picot hem — to turn the hem you will pick up stitches from the first row worked in contrast yarn*. Repeat from * to * for depth of frill required (Picture 5a).

Note: hems can also be worked in main colour. If you want to do this, then don't forget to add a contrast sewing machine thread to main yarn at start of picot hem, so you have a guide for picking up stitches to turn the hem later (Picture 5b).

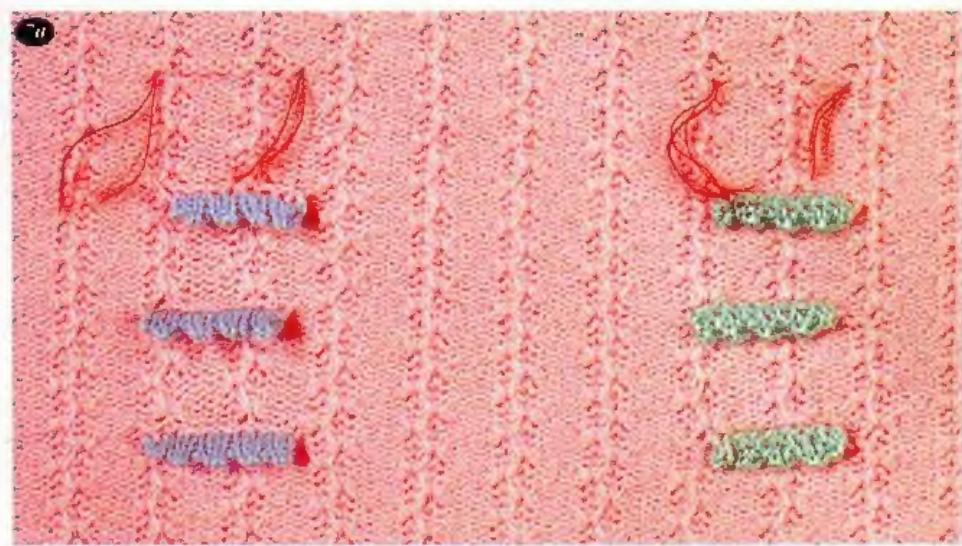
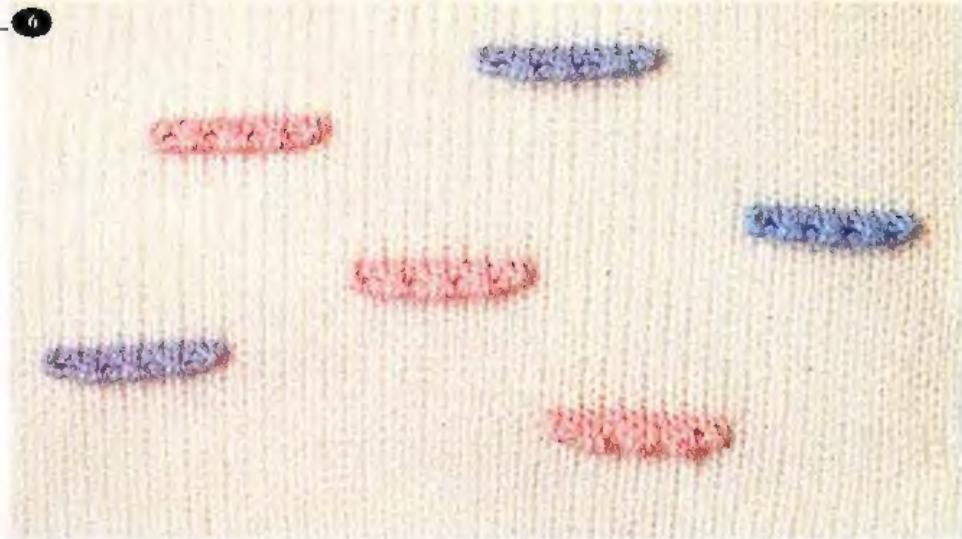
A further variation on (3) would be to use shiny yarns against matt ones, either for the whole picot hem or the turning row (Picture 5c).

PICOT TRIMMED FABRIC

Little picot hems can be used as a decorative trim in a main fabric (see a couple of ideas in Sketch 2). Hems can either be knitted in as the work progresses or added on to the fabric (knitted on) once the main fabric has been completed. There are different benefits and options with either system.

1 To knit in whilst making the main fabric, knit up to hem insertion required. Set carriage for HP and push all needles except those required for hem to HP. Knit the hem (it is normal to make quite shallow hems, say 2 to 3 rows before picot turning point, but of course generalities are made to be broken!). If any further hems are required at the same level (i.e. on the same row), then pull just completed hem needles to HP and manually return other needles required for hem to WP, ensuring stitches go into hook of needles by using a transfer tool to return them to WP). When hems are complete, continue knitting until next hem(s) required (Picture 6).

2 To add in hems to completed knitting, you can either plan and mark hem positions as you go (knit contrast yarn manually over required stitches) or work



SKETCH 2



Tiered picot hems for a baby dress or multi-coloured random picot trims for a toddler's summer top

SKETCH 3



on totally completed fabric. If you have knitted in a contrast thread, then steam the work and remove the threads (one by one as you work hems). Pick up stitches, work the picot hem, picking up the other side of the open stitches before casting off. Picture 7a, page 4 shows the contrast between picking up the fabric in the same direction as it was knitted or picking it up upside down — in one direction, the cast off shows and in the other it does not.

If you work on completed unmarked fabric, you can determine which direction — vertical or horizontal — the hem is worked in. This choice can also be employed to produce a design shape (Picture 7b).

PICK UP EDGINGS

CORD LOOK

This is a favourite trim for circular skirts giving rise to many looks and variations. Push 3(—5) needles to WP. Pick up the same 'width' from the steamed plain edge of your garment and hang on to needles. *Using main or contrast yarn, knit 3—5 rows. Pick up the next small section from garment edge* and repeat from * to * (Picture 8). Obviously there are further options here, the number of rows knitted can result in a range of looks from braiding to looping.

BEADED VARIATION

Work as last sample, but this time when half the rows have been worked, hang a knit-in bead on to the centre stitch. It is not necessary to do this on every 'scallop', space out at alternate or every 3rd, 4th or whatever interval you like (Picture 9).

BI-COLOUR EDGE

For a two-coloured finish work as for the small cord look, but leave a gap (equivalent to the 3—5 stitch pick up) between each pick up. Once one 'round' has been completed, work another round, picking up edge gaps left last time and using a contrast colour. As you can see (Picture 10), the way in which you pick up can result in a bi-coloured braided look.

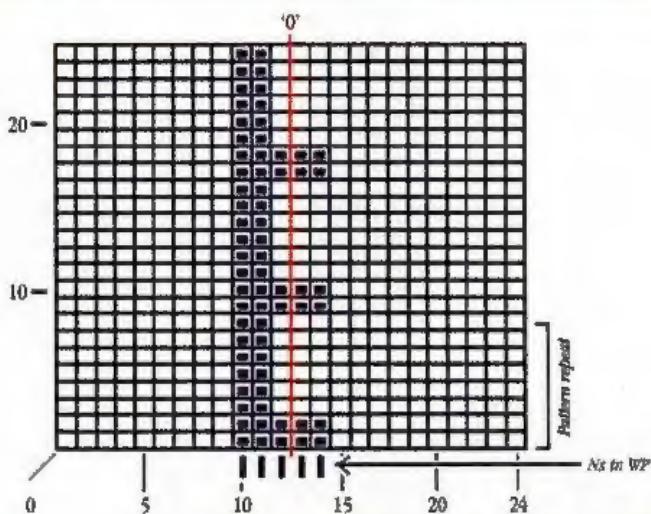
LOOP EDGINGS AND TRIMS

Obviously, the pick up edgings given above could form loops at the edge of the work if sufficient rows were knitted at each section and small sections of main fabric not picked up. However, loop edgings can also be made by the yard which also extends their versatility of use. See our ideas on how to use such trims in Sketch 3.

Here are two basic working methods,



PATTERN 1



the first is manual and can be used on any make or gauge of machine.

MANUAL LOOP YARDAGE

Picture 11. Cast on 8 stitches (number of stitches can be varied to suit yarn and edge). Knit 2–3 rows and hang a claw weight. *Set carriage for HP and push 5 needles at opposite side to carriage to HP. Knit 6–10 rows. Set carriage so HP needles will knit and knit 2–4 rows*. Repeat from * to * throughout.

AUTOMATIC LOOP YARDAGE

1 Punch card/program pattern as shown in Pattern 1 (page 5). Cast on over needles indicated under Pattern 1. Knit 2–4 rows and hang claw weight. Set carriage to slip/part/empty throughout and knit. You will see that the slip pattern now automatically 'holds' some stitches to form the straight edge of the looped band, whilst the loops knit. Move the claw weight up, under loop stitches regularly and knit fairly slowly and steadily. The resultant edging is very similar to the manual loop yardage (Picture 12).

Various double variations can be worked, the following produces loops either side of a centre plain band (Picture 13).

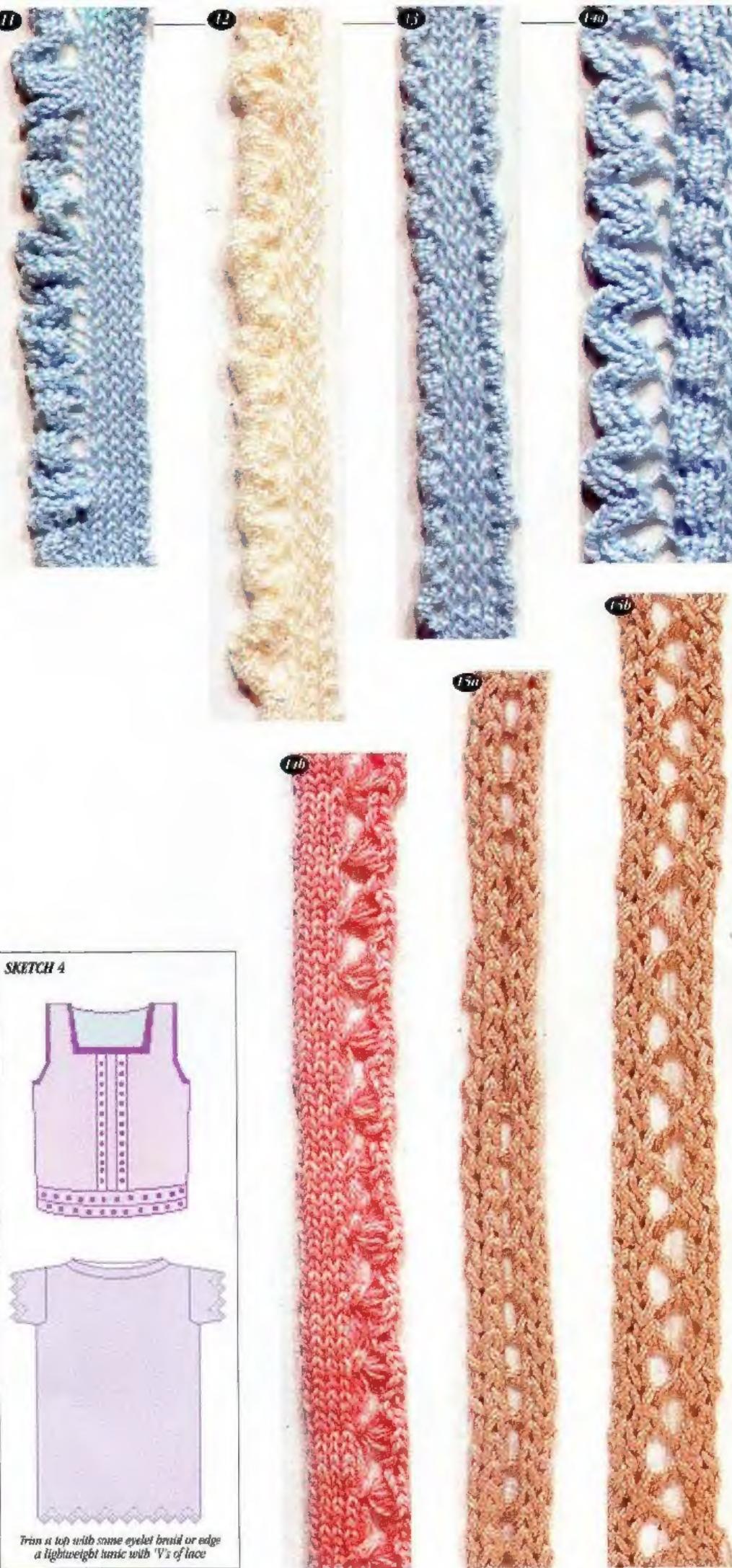
2 Work as given for (1) above, but using Pattern 2. You might find it easier to work with two claw weights, one at each side of centre band.

3 A double loop at one side of a plain band is not just useful as an edging (Pictures 14a and 14b), it could be used to work a neat button band trim or folded over an edge which itself might be folded back. Work as given for (1) above, but using Pattern 3.

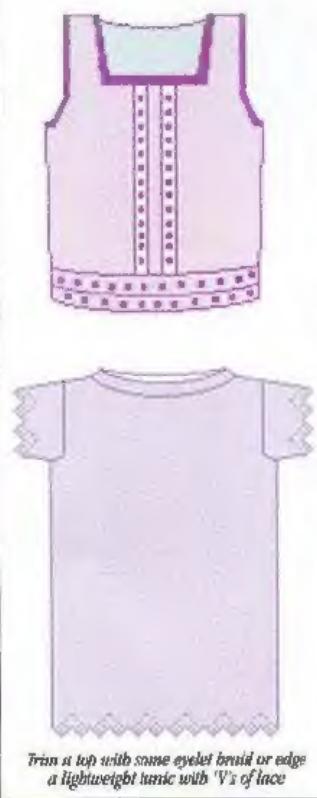
Simple flower shapes can be easily made from any of the loop variations by using short lengths of trim, joining and then gathering the straight edge and sewing on to background fabric. Note that you can change 'petal' colours by changing colours when alternate loops are being worked.

THE ELEGANT COLLECTION

The following trims and edgings are all worked manually — great news for knitters whose machines do not have a lace carriage. You may be pleasantly surprised at how few repeats you will do before you have memorised the pattern movements and no longer need to refer to the pattern charts! Any of these designs could grace the most sophisticated outfit, but the manual directions mean that you could work these on a chunky machine (for instance) and scaled up, you might be surprised at how dramatic some of these trims could become! Sketch 4 illustrates simple uses for two of the trims.



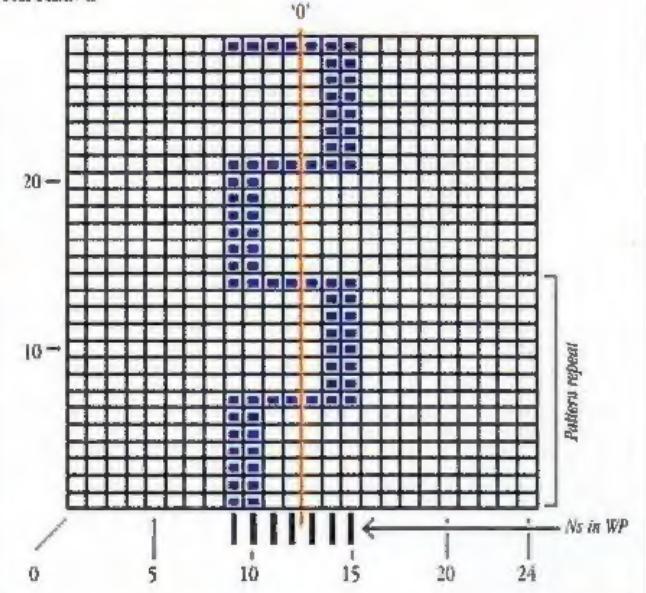
SKETCH 4



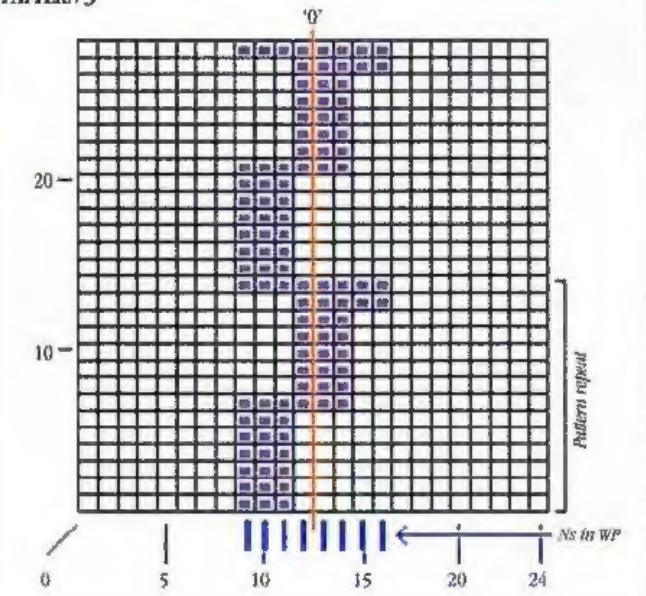
Trim a top with some eyelet trim or edge a lightweight tunic with 'V's of lace



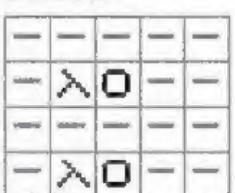
PATTERN 2



PATTERN 3



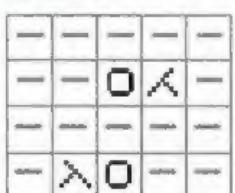
PATTERN 4a



= Empty N

= Stitch transferred to L or R = 1 st and 1 row

PATTERN 4b



EYELET BRAIDS

These simple braids can be applied to finished fabric and may be further decorated by threading contrast yarn(s) or narrow cord or ribbon through them.

1 Cast on over 5 needles by 'e' wrapping. Knit 2 rows. *Transfer the centre stitch to the right, knit 2 rows*. Repeat from * to * to end (Picture 15a, Pattern 4a).

2 Cast on over 5 needles by 'e' wrapping. Knit 2 rows. *Transfer the centre stitch to the right, knit 2 rows. Transfer centre stitch to the left, knit 2 rows*. Repeat from * to * to end (Picture 15b, Pattern 4b).

LACE YARDAGE

1 Cast on over 12 needles by 'e' wrapping. Knit 2 rows.

i). Row 1 of Pattern 5 (page 8) — transfer 3 stitches on the right by one needle to the right. Transfer the 6th stitch from the right to its adjacent stitch on the right. Knit 2 rows.

ii). Continue working from Pattern 5 to end (Picture 16).

2 This edging (Picture 17) 'creeps' along the needle bed. The edging itself is quite straight but because the increasing and decreasing doesn't take place evenly on both sides, the knitting will have moved three needles to the left by the end of each repeat. If you intend to knit a long strip start well to the right!

i). Cast on over 13 needles by 'e' wrapping. Knit 2 rows.

ii). Row 1 of Pattern 6 (page 8) — transfer the 3rd and 5th stitches on the left to their adjacent needles on the left. Transfer the 6 stitches on the right, to the left by one needle.

iii). Continue working from Pattern 6.

LACE 'V's AND POINTS

Both these edgings could be used instead of a conventional hem or rib start and would give a lovely light touch to a simple summer top or a more complex evening garment. You could even use the starting pieces from the first edgings as flange trims to be added into a main fabric as decoration (look at the picot hem section for pick up ideas).

1 Each point is worked separately until there are enough for the width of the knitting. They are then all hung on the machine together to complete the lace pattern (Picture 18).

i). Working from Pattern 7 — carriage at left, 'e' wrap 2 needles, knit 2 rows.
ii). Increase 1 stitch on carriage side on next 4 rows. 6 sts.
iii). Transfer 3 sts on the left, 1 st to the left. Knit 2 rows.

iv). Continue working until the transfers have been made for the row marked on the chart. Do not knit this row. Take the point off on WY or a garter bar. Knit as many points as

needed as given above.

- v). Hang all the points on to the needles, overlapping the edge stitches. Knit 2 rows.
- vi). Continue as given in Pattern 7 to the end.

In my swatch I have threaded some beads on to the 'tail' at the beginning of each point (Picture 19).

2 An edging worked by holding position has been incorporated into a lace hem.

- i). Cast on over 5 needles by 'e' wrapping. Knit one row. Set carriage to hold.
- ii). Starting at the side furthest from the carriage bring one needle into HP on every other row, until 1 needle remains in WP.
- iii). Return the holding needle nearest the carriage to UWP (so that it knits). Knit 2 rows. Repeat until all needles are in WP.

- iv). Work i) to iii) until a strip of the required length has been worked.
- v). Hang the strip on to the needle bed as shown in Pattern 8, i.e. the knitted edge on to 4 needles and the hole formed by holding on to a 5th needle. Knit 2 rows.
- vi). Work the lace pattern given in Pattern 8.

TRIM AND EDGE

Wrapping the end needles gives a firm edge suitable for a sideways knitted skirt or an edge-to-edge coat (see Picture 20). The edge needles are wrapped with a knitting ribbon (I used Yeoman's Citadella). See Pattern 9 for details of the wrapping sequence.

PLAIN AND PURLED RIB VARIATIONS

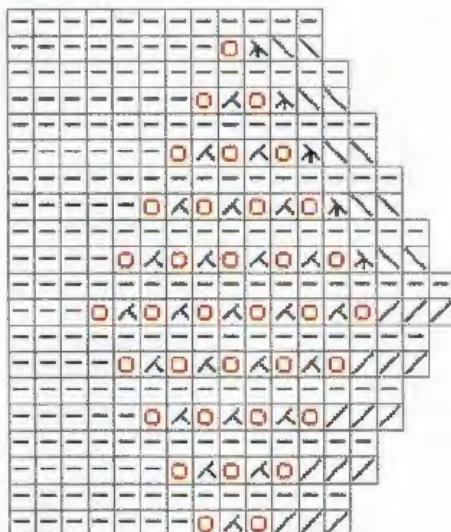
CHEQUERBOARD EFFECT

This pattern can be worked either using a ribber or with a garter carriage. It has lots of potential for variations, so if you need to make a deep welt or edging, you can adapt the idea to make slightly less work! Sketch 5 on page 11 illustrates a jacket edged with this style of rib, which does not usually pull in the work as much and is therefore particularly useful for tuck patterns.

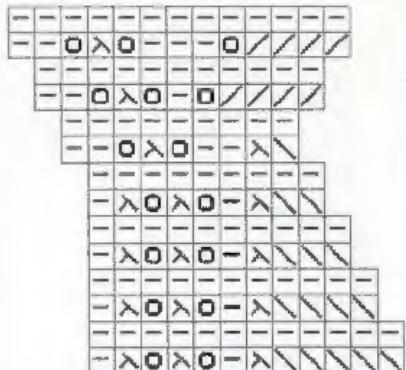
To work using the ribber, cast on in 1x1 rib and *knit 3—4 rows. If you intend to make the main garment piece with knit side facing (for instance using stocking stitch or Fair Isle), transfer stitches to the ribber bed. Alternatively, if main fabric right side is to be purled side (worked in tuck or slip for instance) then transfer stitches to the main bed.

Japanese machines, whichever way you have transferred, to make sure that the row knits cleanly using your connected ribber carriage, pull needles to HP but make sure carriage is set so that they will knit.

PATTERN 5



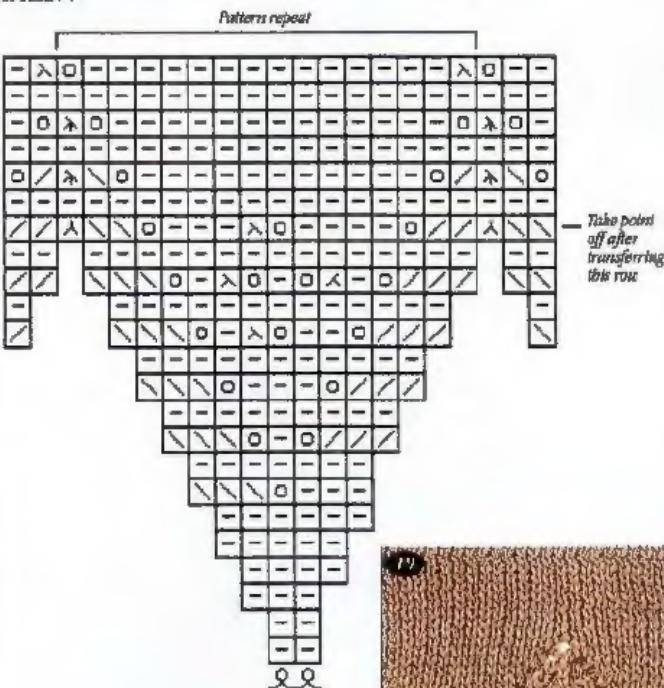
PATTERN 6



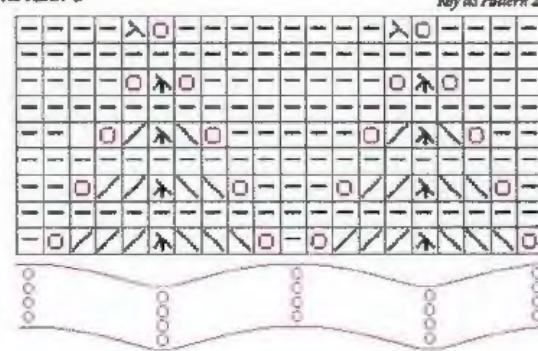
Key to lace patterns

- = Empty N
- = Stitch transferred to L or R on to N holding st
- = Stitch transferred to L and R on to centre N
- = 1 st and 1 row
- = Stitch transferred to L or R

PATTERN 7

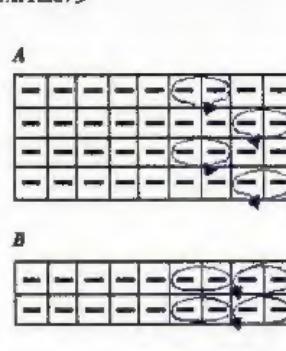


PATTERN 8



Key as Pattern 2

PATTERN 9

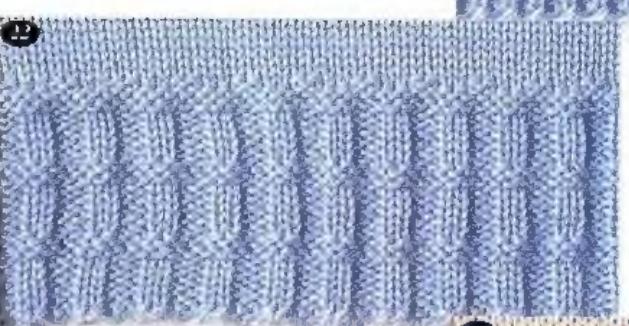




20



21b



23a



23b

ALL machines, knit one row. Transfer stitches back to original 1x1 rib setting*. Repeat from * to * throughout. Picture 21a shows the welt knitted in a fine 3 ply yarn, whilst Picture 21b shows a heavy 4 ply.

Some stretch, if needed can be retained on this garter stitch striped rib, to increase the stretchiness (and reduce the work for deep welts), knit more rows of 1x1 rib between transfers.

Garter carriage: The fabrics shown can be worked using the punchcard shown in Pattern 10 on page 10.

CHEQUERBOARD VARIATION

Picture 22 is a double width and height version of fabric shown in Picture 21.

Ribbers: Cast on in 2x2 rib and *knit 6 rows. Transfer stitches as needed as given for fabric 21 and knit 2 rows. Transfer sts back to original 2x2 rib setting*. Repeat from * to * throughout.

Garter carriage: If you have an electronic machine, use Pattern 10 with double length and double width switches. Pattern 11 is the punch-card version.

EYELET RIBS

1 Lacy and complex as this edge might look, it is simply based on a 1x1 rib setting. It would make a lovely collar and cuff fabric or a very delicate edge to a fine garment.

Cast on in 1x1 rib and knit two rows. *Transfer alternate main bed stitches to ribber bed — moving them towards the left, leaving empty needles in work and knit two rows. Transfer the same alternate stitches as before, to ribber bed, this time moving them towards the right (see Pattern 12, page 11). Knit two rows*. Repeat from * to * throughout. I like to end with a further two plain rows rib. The plain side of the fabric is shown in Picture 23a, but do try this for yourself as the reverse side is also attractive. Of course, if you wanted this face of the eyelet rib at the base of a purl facing fabric, then read ribber for main bed and vice versa!

2 A zig-zag variation as in Picture 23b is very easy to do and can be exaggerated to suit taste and needs. Basically, work as given for the previous fabric, but instead of alternating the direction in which stitches are transferred, transfer three repeats to the left and three repeats to the right — see Pattern 13.

TUCK IN RIB

Tucks in some rib patterns can give a scalloped effect. However, the design shown in Picture 24 (page 10) was worked on a yarn which can be steamed quite flat afterwards, so the tuck shows as an inset pattern, rather than pulling up the edge.

Start with a 1x1 rib cast on and then

transfer alternate rubber needles to main bed (see Pattern 14). Knit 2 rows. *Pull the centre needle of the block of 3 on main bed to HP (see Pattern 14), with main bed carriage set for HP; knit 4 rows. Set carriage so HP needles will knit and knit 2 rows*. Repeat from * to * three to four times — or to depth required.

You may want to experiment with the depth of rows that can be worked with the needle in HP. For every yarn and tension combination there seems to be a limit as to how many rows you can work without stitches at either side popping off their needles. Try out a small section before casting on the complete garment width. Fine stranded yarns may happily take six rows of tuck, whereas some 4 plies may only be consistent in knitting with three rows.

GARTER CARRIAGE DESIGNS

The garter carriage offers a wealth of possibilities for non-rolling edgings and trims. The variations would probably have filled this supplement, so here are just a few of the wide ranging style options.

TRIANGLE SCALLOPS

This is a quick and easy design (Picture 25, page 12) that can be left to knit itself! It could also make a neat and unusual button band if buttonholes were added about two thirds of the way into the band. Simply cast on using the garter carriage (or 'e' wrap if preferred) and use the punchcard in Pattern 15.

TUCKED GARTER STITCH

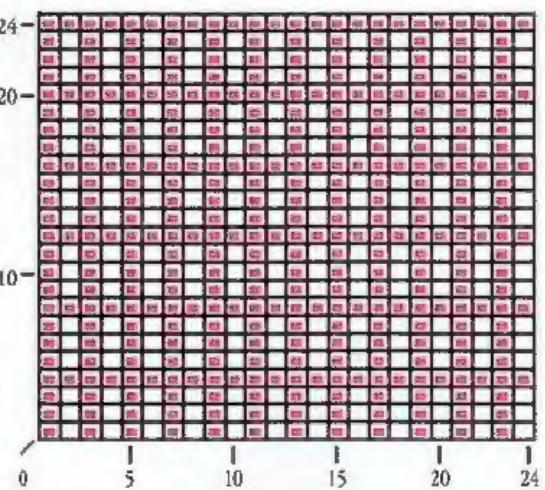
The pretty scallop featured in Picture 26 was made manually within a basic garter stitch. In fact, the placement of the tucks was built into the punch-card design (Pattern 16) to make them even easier to do and position. Cast on using the garter carriage and knit 7 rows. *You will see that most of the stitches have knit faces (to you) from the last row. Of the odd ones that are purl facing, drop these using a single end transfer tool by 6 rows. Put the stitch and all the loops back on to the needle and knit through using the thread from the last row — thus forming your tuck. Knit 8 rows garter stitch* and repeat from * to *.

EYELET GARTER STITCH

This lightweight lacy garter stitch (Picture 27) was based on part of the punch-card from our previous design — so that transfer placements would be easy. Cast on using the garter carriage and work 3 rows from Pattern 17. *Transfer a stitch either side of the centre purl stitch on to the purl stitch (as shown in pattern diagram) and knit 2 rows*. Repeat from * to * throughout. If desired

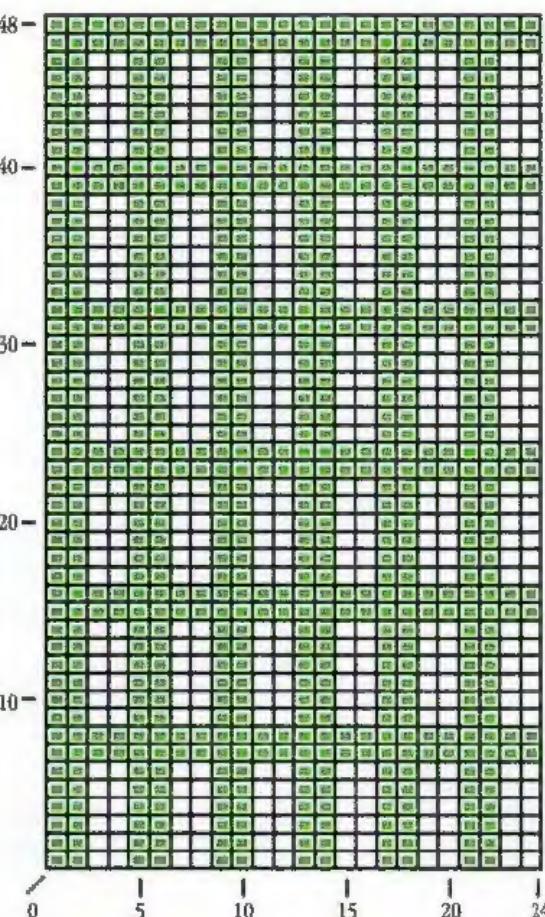


PATTERN 10



*Chequerboard rib punchcard for garter carriage.
Note that the 4 row repeat can be changed for different looks.*

PATTERN 11



Chequerboard variation punchcard for garter carriage

you can finish with a garter stitch row to give a demarcation line between border and main fabric. The other side of the fabric is also attractive.

LACE AND GARTER STITCH

There are many ways of combining lace with garter stitch. As you can see from Sketch 5, the effect is very attractive on the plainest of styles. For our context, we've used the shaping effect of transferring stitches to form wavy lines or points to the fabric edge.

1 Garter stitch points are quite marked in Picture 28. Work in garter stitch throughout and work the lace pattern manually from Pattern 18. An adjustable 7 x 1 tool speeds up the transfers — which, as they are worked manually can be spaced to suit the fabric width.

2 In Picture 29 garter stitch edges a stocking stitch band which contains the lace design. This is a quick and easy effect which can be used to border many summer fabrics, or even extended from its border position to become a fabric in its own right. The basic design is to cast on and work 4 rows garter stitch, then knit 2 rows with main carriage. Work the transfer lace pattern (6 rows) and then knit 2 rows stocking stitch. If working as a border, finish with 3 rows garter stitch. The lace can be worked manually or you can change carriages and work from a composite punchcard as shown in Pattern 19, page 13.

GARTER STITCH BRAID

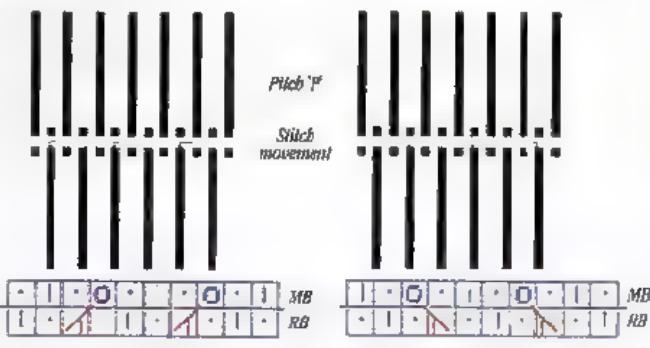
This can be a one sided or double sided trim (as shown in Picture 30, page 14). Cast on 6 stitches and working in garter stitch throughout, add manual details thus:-

Knit 2 rows. *Transfer end stitch at the opposite side to carriage one needle out on next 6 rows (see Pattern 20). Knit 3 rows. Transfer end 3 stitches at opposite side to carriage in 3 stitches (as Pattern chart) and push empty needles to non-working position on next 2 rows. Knit 4 rows*. Repeat from * to * throughout.

THE MANUAL COLLECTION FOR DUO AND E6000 MACHINES

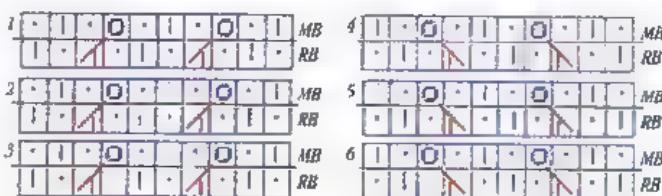
The following edgings and trims are made using manual settings on E6000 and Duomatic machines. It is not necessary to programme any instructions into the console of the E6000. Do not switch on console. Before beginning, E6000 users should make sure that the front bed pushers remain in the upper working position (UWP) when the locks are moved across their needles. Very occasionally, the pushers may go to the lower working position (LWP). I am not sure of the cause but popular opinion has it that

PATTERN 12

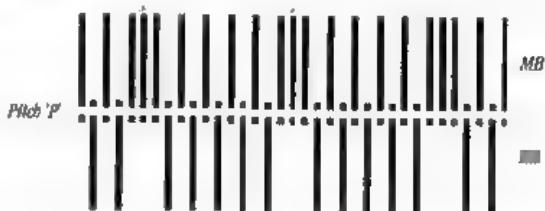


Graphical representation of stitch movement

PATTERN 13 — TRANSFER SEQUENCE

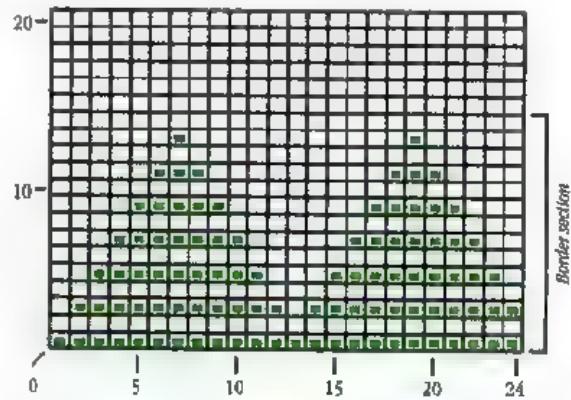


PATTERN 14



Arrange Ns as shown, from a last rib cast on. K2 rows. Set MB carriage for HP and pull Ns marked + to HP K4 rows. Set carriage so HP Ns will knit. Repeat these 6 rows throughout.

PATTERN 15

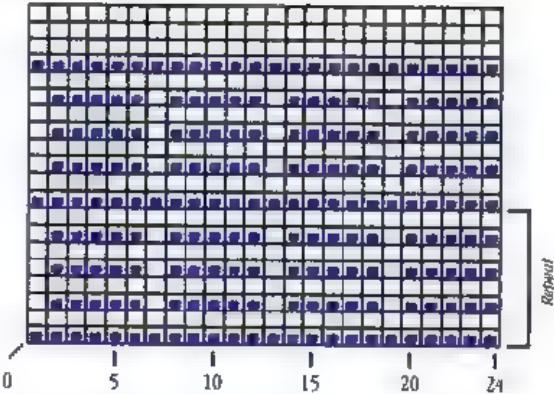


SKETCH 5

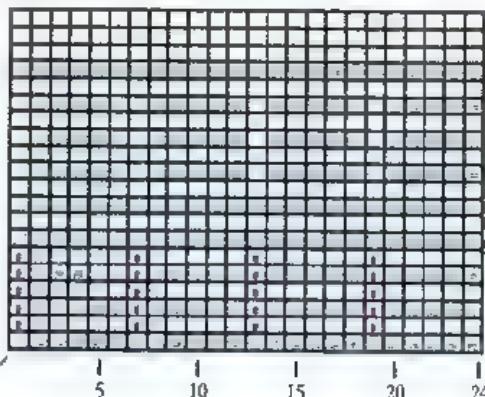


A garter stitch and lace trim for a loose top and a chequerboard rib as a tuck stitch jacket edging

PATTERN 16



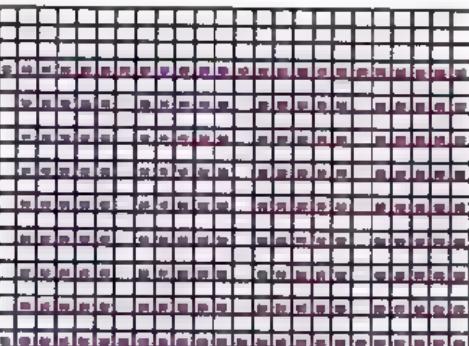
PATTERN 16 — TUCK HOOK UPS



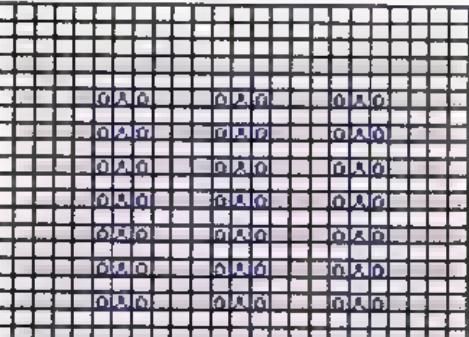
Close up of back book up

- An booked up to
- Site maintained

PATTERN 17



PATTERN 17 — TRANSFERS



O A O = Transfer 1 st from L and 1 from R on to centre N

this may be because knitting stopped before a complete sequence of a pattern was completed the last time the console was used i.e. stopping after the Col 1 rows of a two colour pattern. To correct this, program in 1.83 as Stitch Pattern A and without yarn or strippers, go through the knitting program until RCO shows in the console. Press the fast forward button to make PROGRAM show in the display and switch off the console. The pushers should now stay in the UWP but if necessary repeat the above, knitting four empty rows before pressing the fast forward button.



TUCK BRAID

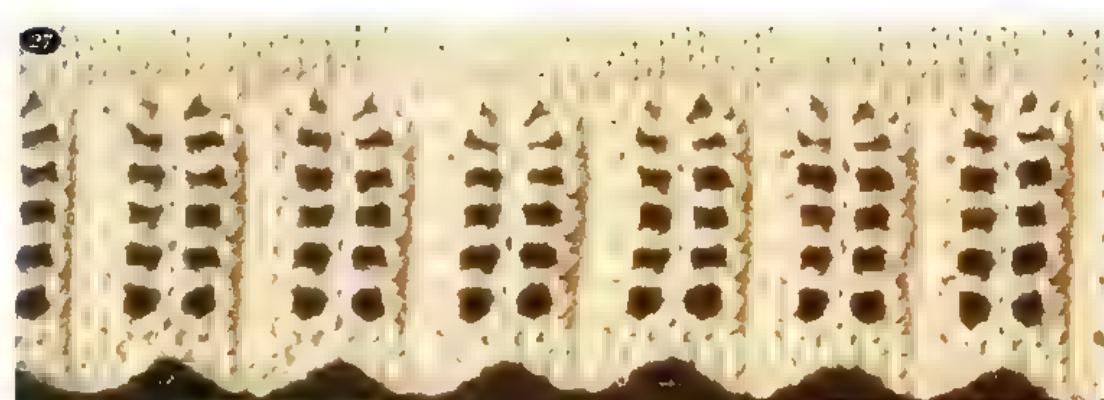
As the braid (Picture 31) is steamed to set stitches before using, it is best made with yarn with high acrylic or viscose content.

Set needles and pushers as shown in Pattern 21 (page 14). Pushers are only required under the end FB Ns and these should be in JWP SS as appropriate to yarn. Handle up. Orange strippers. Make tubular cast on.

K2 rows N/N.

K6 rows N/A(X (N/KX for E6000).

Repeat these 8 rows throughout and knit as many rows as required. Lightly steam total length. Working a short section at a time, steam well and then pull side scallops outwards to open out knitting. Steam again and allow to cool before stretching next section.



RAKED STITCH

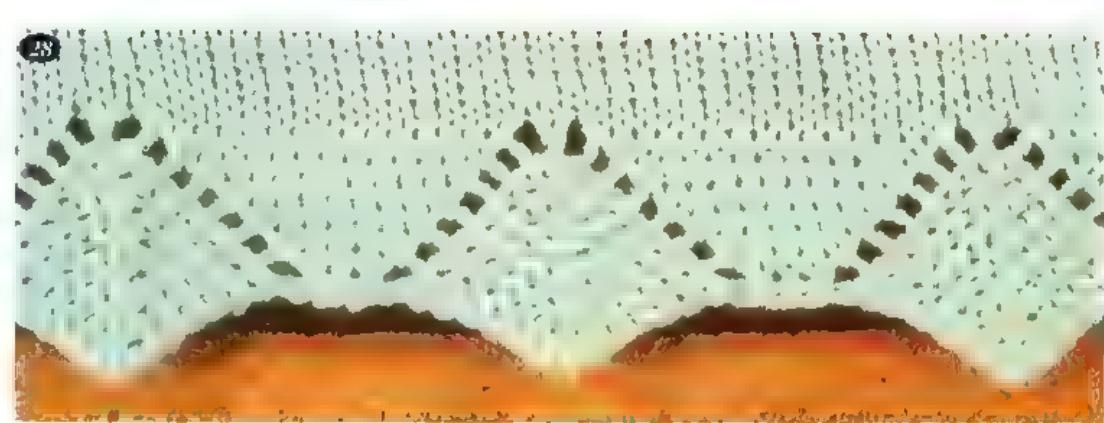
Best made with a yarn with a high acrylic or viscose content as shown in Picture 32.

Set needles and pushers as shown in Pattern 22. SS as appropriate to yarn. Handle up. Orange strippers. Make tubular cast on. Set locks EXEX.

K2 rows. Give racking handle one complete turn to the left.

K2 rows. Give racking handle one complete turn to the right.

Repeat these 4 rows throughout and knit as many rows as required. Lightly steam total length. Working a short section at a time, steam well and edge stitches outwards to open out knitting. Steam again and allow to cool before stretching next section.



KNITTED IN EDGING

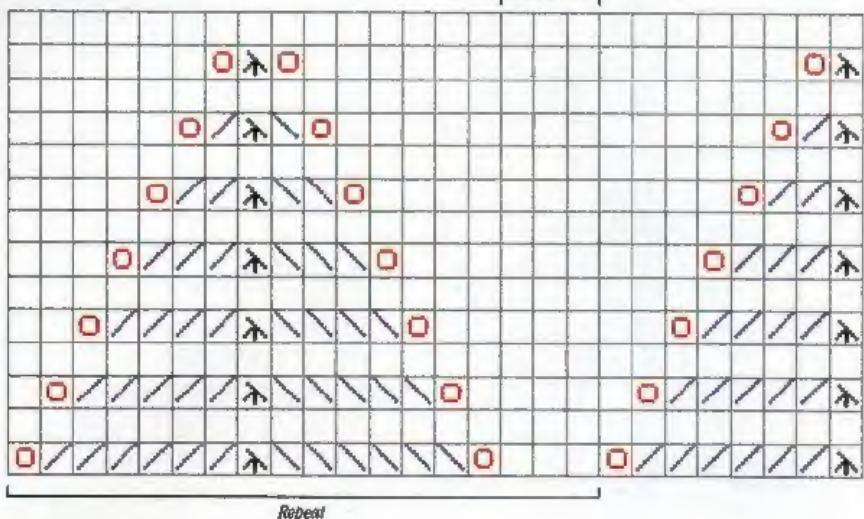
Pattern 33 shows an edging suitable for a stitch pattern where only the front bed (FB) is in use e.g. stocking stitch or sideways knitted skirt. Reversed side of stocking stitch shows best side of edging. If FB is knitting a tuck stitch, the edging can still be made, but it will not be plain as in the sample. The tucking stitches will cause small bobbles to form but their order and appearance will depend on the stitch repeat on the FB. In these cases, it is best to experiment before beginning to knit the garment.

Cast on as required for garment piece.

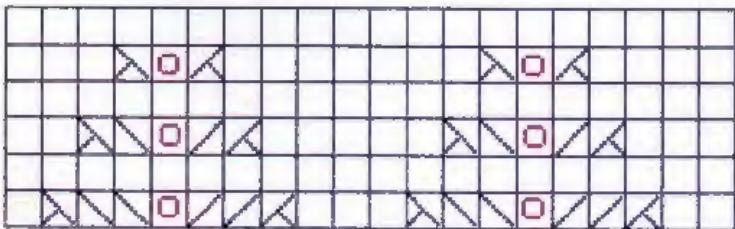
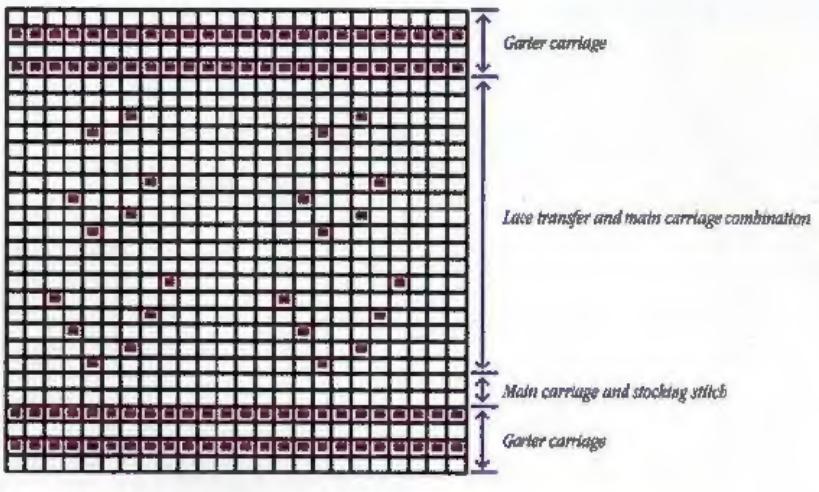


PATTERN 18

Spacing can be adjusted to suit fabric width

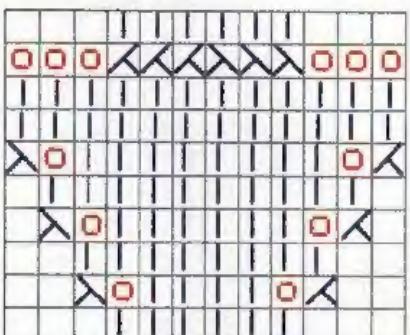


PATTERN 19



Manual transfer chart for lace section

PATTERN 20



- = Empty N
- △ = Stitch transferred to L or R
- = 1 st and 1 row

Bring up four back bed (BB) needles at side where edging is required. Outer needle should be on BB — see Pattern 23. If appropriate, set back lock SS approx $\frac{1}{2}$ smaller than front lock SS. Set back lock to CX. Front lock should be set as required for garment piece. Black strippers. Knit as required.

Side with edging can be shaped, in which case shaping should be made by transferring fourth stitch to fifth needle. All three BB stitches should be moved one needle over so that edge needle arrangement is maintained.

JABOT RUFFLE

On FB, bring up required number of needles. Use multiples of four. Sample ruffle (Picture 34) was made over 28 FB needles. 24 needles formed ruffle and 4 needles made edging for stitching on (this could be reduced to 2 needles). Make SB cast on. Bring up 2 BB needles at right-hand edge. Set locks CX/N. Black strippers.

Pattern repeat:
Set locks CX/N, K2 rows.
Set locks CX/BX (CX/LX for E6000).
Bring 4 FB pushers at right from NWP to UWP K2 rows. Repeat from * to * until there are only 4 Ns at left without FB pushers in work. Leave pushers in UWP.

Set locks CX/N, K2 rows.
Set locks CX/BX (CX/LX for E6000), K2 rows.
Return 4 pushers at left to NWP K2 rows. Repeat from * to * until 4 pushers remain at right, K2 rows over these Ns.

Repeat above to form ruffle. Small holes will form where stitches are held. These can be avoided by wrapping yarn into hook of adjacent needle but this is time-consuming. If the ruffle is knitted with the yarn main tension set quite high, the yarn will pull and minimise the holes as well as forming a decorative ridge — see sample — Picture 34.

Only two rows of each repeat go to form edge. To calculate total number of rows to knit for complete ruffle, knit a stocking stitch tension swatch. Measure and work out number of rows needed to knit one centimetre. Measure place on garment where jabot ruffle is to be attached. Multiply this measurement by number of rows for 1cm. Divide by 2 to find out how many repeats of jabot pattern will be required. Work out number of rows necessary for each repeat. This will vary according to the number of stitches used. Multiply number of rows for each repeat by number of repeats to calculate total RC number required.

THE BRAID COLLECTION

PICOT EDGES

This trim could be a blessing for non-crocheters, who would like to work a

quick picot edging. In fact, it is worked in a very similar fashion to the crochet version. Picture 35 illustrates a double edged version, simply worked thus:

Cast on width required (3—7 stitches) and knit 4 rows. *Using latch tool, remove edge stitch nearest carriage and yarn over hook, stitch behind latch, make a stitch — do this for a total of 3—6 stitches. Using the latch tool, hang the heel of the original stitch (the one taken off first) back on to its needle and then replace the stitch from the tool — making a mini hem one stitch wide (this is the picot). Knit the row and work another picot in the same manner at this side of the work. Knit 4 (or more, even number for double edged trim) rows*. Repeat from * to * throughout.

This works best in a yarn that will steam or press flat. The neatest result will be obtained if a pin is put into each picot and the braid pulled slightly width-wise. Once ironed or steamed, the picot points will be retained.

BOBBLE TRIM

This trim (Picture 36) is actually a variation on the loop trims, but when the loops are at the centre of a braid, they form these neat and attractive bobbles. Cast on as shown in Pattern 24 — note that needles have to be positioned accurately to match the punchcard. Knit 2—4 rows and hang a small weight, then work in slip stitch throughout.

Braid can be made wider if desired by making the central pattern area wider — see adaptation notes on Pattern 24.

VERTICAL WEAVING

Vertical weaving is easy to do and can be worked on any purl-sided fabric base. Our examples have been worked over stocking stitch.

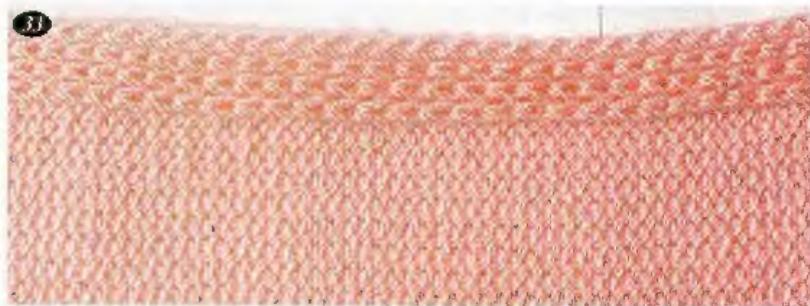
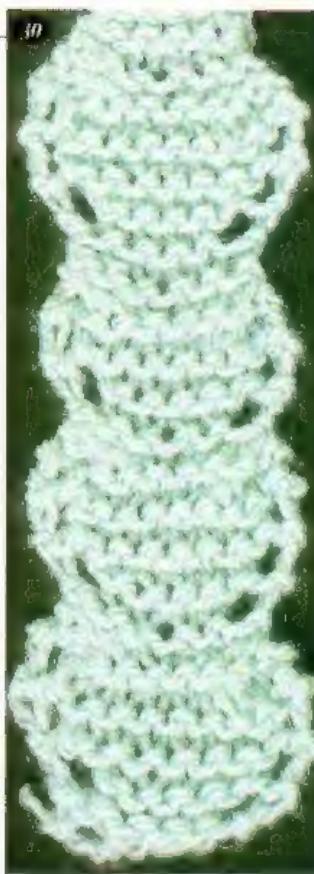
1 Shiny tape is 'woven' over acrylic for a textural as well as colour contrast in Picture 37. We used two ends of viscose knitting tape, but experiment — there can be quite a range of tape thicknesses.

Cast on 5 stitches using 'e' wrap. Knit 2 rows — carriage at right. Secure tape to left edge. Knit one row, 'e' wrap right edge needle with tape. Knit one row, 'e' wrap edge needle with tape. Repeat these two rows throughout.

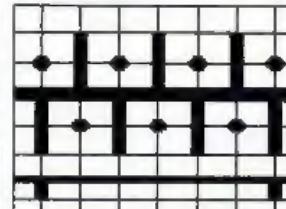
Tape is not the only thing that you could use to wrap with — try fluffy and textured yarns over smooth ones, or multi-ends of several shades for a heavier braid.

2 A logical variation of our first tape is to work a manual pattern over the trim, which is what we did for Picture 38. The background was a shiny 4-ply and the weaving yarn was an Aran weight acrylic mixture. You need two ends of weaving yarn for this trim.

Cast on 7 stitches by hand and knit 4 rows. Attach a weaving yarn to each

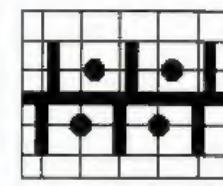


PATTERN 21



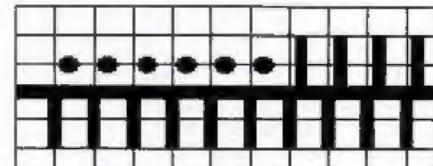
N K2 rows
N AX(K)

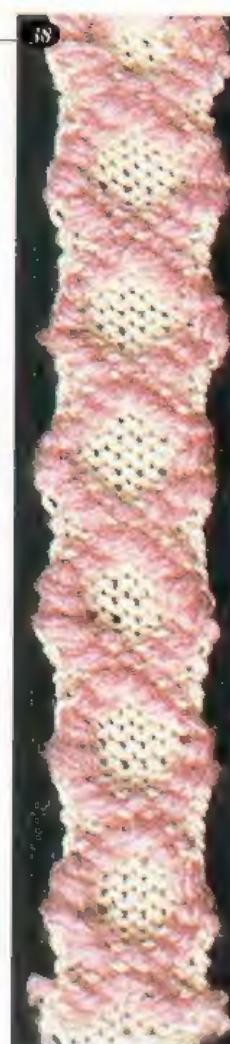
PATTERN 22



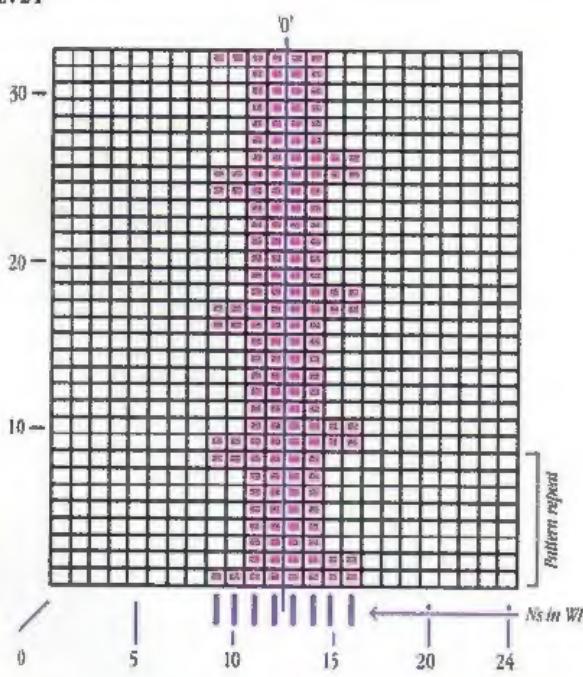
EX EX
II row
II row

PATTERN 23





PATTERN 24



end needle and knit the row. *Push second needle from each edge to HP (leave carriage set so that they will knit) and 'e' wrap with weaving yarn. Knit the row. Push third needle from each end to HP and 'e' wrap with weaving yarn. Knit the row. Push centre needle to HP, cross over weaving yarns and wrap each around centre needle. Knit the row. Push third needle from each end to HP and 'e' wrap with weaving yarn. Knit the row. Push second needle from each edge to HP (leave carriage set so that they will knit) and 'e' wrap with weaving yarn. Knit the row. Push end needles to HP and 'e' wrap with weaving yarn. Knit the row*. Repeat from * to * throughout.

BEADED TRIM

This is another trim which can be adapted in a number of ways — by changing the background pattern, the loop size that the bead is on and the interval between beads. We worked our example (Picture 39) in tuck stitch, using the bird's-eye pattern double length. Work in tuck throughout over 5 stitches. *Knit 6 rows. At the side nearest carriage, miss three non-working needles and pull fourth out to upper working position. Knit the row. Drop the end loop and return empty needle to non-working position. Thread a bead through loop and hang loop on to the end needle. If this is to work a tuck stitch next, use the beaded loop to knit the stitch through — if needle is selected to knit on next row, simply hang the loop over it. Knit the row*. Repeat from * to * throughout.

I hope you can see that the potential for further changes and decoration are tremendous. You could vary the loop sizes to give a shape to the beading. You could change the colour of the beads to form a pretty colour sequence. You could combine the beaded loops with a fringing sequence.

I hope you can see that as with so many of the trims and edgings we've offered in this supplement you can change, add to and adapt to suit your yarns, garment style and whims! Use our ideas as stepping stones to develop your own exclusive trims — it's easy and fun and there's a great sense of achievement to be felt in wearing something you have really created yourself!

Special Credits

The Elegant Collection: designed by Wendy Damon.

The Manual Collection for Duo and E6000 Machines: designed by Irene Krieger.

MACHINE
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Terrific Trims

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